

The Dominant Ninth in Music from 1900 to 1924, Part 1

**David Neumeyer
Professor Emeritus of Music
The University of Texas at Austin**

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Abstract:

By about 1890, the major dominant ninth harmony had become firmly established in compositional and improvisational practice. After 1900, this harmony was routinely used in many musical genres. The two parts of this essay sample a few of these occurrences in repertoires ranging from those that are surprisingly conservative (American marches and ragtime) to those that are remarkably adventurous (French Impressionists and the English and American musicians influenced by them). Composers represented in Part 1 include Costa Nogueras, Friml, Hageman, Herbert, Joplin, Kern, Lehar, Lincke, MacDowell, and Sousa.

Table of Contents

[Introduction](#)

1. This essay
2. The dominant ninth: historical narrative
3. Categories of treatment of the ninth
4. Note on chord types, repertoire, and format

[§ 1: Marches and Rags](#)

- Scott Joplin, *Leola* (1905)
_____, *Palm Leaf Rag* (1903)
_____, *Maple Leaf Rag* (1904)
John Philip Sousa, *Hail to the Spirit of Liberty* (1900)
_____, *Congress Hall* (1901)
_____, *The Free Lance March* (1906)

[§ 2: Songs](#)

- Rudolf Friml, “Chansonette” (1923)
_____, “In Love with Love” (1923)
Richard Hageman, “At the Well” (1919)
Edward MacDowell, 3 Songs, op. 60 (1902), no. 1 “Tyrant Love”
_____, 3 Songs, op. 60 (1902), no. 2 “Fair Springtide”

[§ 3: Music for keyboard](#)

- William Buse, Barcarole (from *Berg Incidental Series*) (1917)
Vincente Costa Nogueras, *El Vals de la Vida*, op. 136 (1911)
_____, *Aragonesa*, op. 148 (1901)
Edward MacDowell, *Keltic Sonata*, op. 59 (1901), I and II
Cyril Scott, *Valse triste*, op. 73, no. 3 (1910)

[§ 4: Opera, operetta, and musicals](#)

- Léo Delibes, *Lakmé* (1883)
Paul Lincke, *Lysistrata* (1902)
Franz Lehar, *Die lustige Witwe* (1906)
Victor Herbert, *Orange Blossoms* (1922)
Jerome Kern, *The Girl from Utah* (1914), “They didn’t believe me”
_____, *Have a Heart* (1917)
_____, *Sally* (1920)

Introduction

1. This essay

By about 1890, the major dominant ninth harmony had become firmly established in compositional and improvisational practice. For more information and a variety of musical examples, see my essays [Dominant Ninth Harmonies in the 19th Century](#) (2018) and [The Dominant Ninth and Tonic Seventh in the Upper Tetrachord of the Major Key](#) (2020).

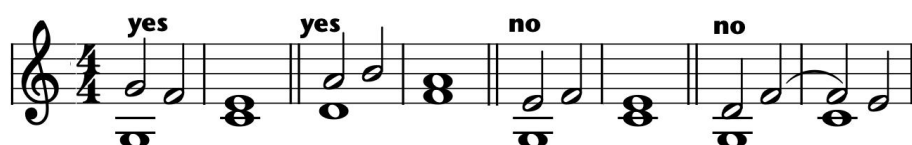
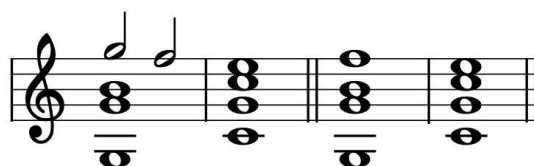
After 1900, the chord was routinely used in many musical genres. The two parts of this essay sample a few of those occurrences in repertoires ranging from the surprisingly conservative (American marches and ragtime) to the remarkably adventurous (French Impressionists and the English and American musicians influenced by them). Among the outliers in this era are German concert and recital musics, despite the influence of Wagner's early operas and the ubiquitous Viennese waltz, but the same can be said of the Savoy opera, Victor Herbert's operettas, and the Princess Theatre musicals of Jerome Kern.

It is important to understand that the operative word is “sample,” not “survey.” This essay is not the result of a corpus study, a computer-aided parsing of a large repertory for particular stylistic features. I do admit that this project would probably be quite amenable to that kind of mechanization, but I have neither the skills nor the software nor much interest in that sort of undertaking—though I would be happy to read about what others might learn from doing it. Instead, the work here is an outgrowth of previous work, as reported in the essays named above and also in [Dominant Ninth Harmonies in American Songs around 1900](#) (2019).

2. The dominant ninth: historical narrative

The prevailing historical narrative—despite recent debunking by well-informed scholars—is that the V7 chord arose out of “freezing” a passing tone and was treated as an independent entity by some Italian musicians already in the first quarter of the 17th century (specifically, Monteverdi), though it didn't become fully embedded in harmonic practice till the last quarter of that century.

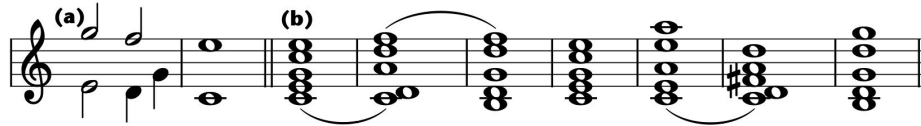
This aligns well with pedagogical abstractions in the strictest forms of species counterpoint, which do not allow dissonant neighbor notes, leaps to dissonances, or dissonant preparations, thus making the passing tone the only possible origin:



A more likely historical route is through suspensions. At (a), the seventh G4-F5 arises as a suspension dissonance; at (b), in three-part counterpoint a “dominant function” chord arises with the resolution; at (c), an alternate version gives a root-position dominant seventh chord.



In the figure below, at (a), a two-voice version of the last but now in the common quarter-note based meter of the later 17th century; at (b), note that J. S. Bach uses the prepared seventh three times in the first seven bars of the C Major Prelude, *WTC I* (the second and third are dominant seventh types; there are even more after that).



Here are similar figures in the opening movement of Corelli's Violin Sonata, op. 5 no. 1: in the first box, a dramatic pause on A: V4/2 (note that the continuo has the preparation); in the second box, A: ii7 V7 I, and in the third the same again in D; in the fourth box A: ii6 V4/2 I6. The point of interest is that the seventh is dictated for the dominant function chords in each progression.



Much more often one finds 7 indicated for the pre-dominant (ii or IV) chord, but a triad for the dominant, as in the example below, the string of closely following cadences that end the sonata.



The third movement has both types: for the figure with V7 see bars 2, 5, and 6 below.



And here is the end of the movement:



As a postscript—but also an indication of what was very probably done with novel sonorities by many 17th-century violin virtuosi—here is the ending of the second movement, which opens as a fugue, continues with arpeggios, and ends with the dramatic adagio shown below. Although it is difficult to see, the figure over A2 in the final bar is 7/3. We have reached the point, then, where the dominant seventh chord can be expressive (dramatic) or functional in a cadence—or, as here, both.



Returning now to the “frozen” passing tone notion, we can easily assume by analogy or extension that the ninth of the V9 chord—A5 in the example below—arose the same way. I have argued that this is a plausible explanation, as one can see it in music from Germanophone countries sometime in the last quarter of the 18th century and it certainly had become embedded in the social dance repertoire by 1825 at the latest, through which it found its way into music for the stage in the 1830s and eventually (after roughly 1860) into music of all types.

Although V9 can thus be seen as an imitation of V7, there is a striking difference between them: in the example at the right, the leading tone B5 moves contrary to its primitive “required” motion: it goes down, away from the tonic note, not up, thus creating a context of intensified expressiveness I would call a doubled

yearning that is especially effective in early waltzes and Ländler—for more on this see [The Dominant Ninth and Tonic Seventh in the Upper Tetrachord of the Major Key](#), whose sixty examples are drawn almost entirely from the waltz repertoire.



As for the alternatives, I doubt that suspensions were much of a factor, as the ii-V-I progression was not common in the early Ländler repertoire, where harmonies consisted mostly of varied assortments of V and I. I suspect that neighbor notes are a better candidate: $\wedge 5\text{-}\wedge 6\text{-}\wedge 5$, as in this striking example from Schubert, the second strain of *Valses nobles*, D. 969, n11 (1828). Note how the emphasis to $\wedge 5$ and $\wedge 6$ turns into an ascending cadence gesture at the end.*



It might seem reasonable to say—as I have done on earlier occasions—that the great success of the Viennese waltz style in the 1830s (brought about by Josef Lanner and Johann Strauss, sr.) inevitably affected the duple-meter polka when that dance arose to great popularity in the 1840s. However, I am no longer convinced that was the case, as the polkas of Strauss Vater and the early ones of Strauss Sohn are quite conservative in their treatment of both melody and harmony—both are more reminiscent of the galop, the most popular duple-meter ballroom dance in the 1830s. It is only after Strauss, jr., begins to distinguish the *polka schnell* galop from

* The German dance (Deutscher Tanz or simply Deutscher) and the Ländler were distinct in the first quarter of the 19th century (despite frequent confusion of titles in publication). Most of the *Valses nobles* are Deutscher, but confusion can arise because the second strain in an AB form or B in an ABA form of an urban Ländler sometimes imitated the foot-stamping episodes of rural dancing.

the slower *polka française* in the mid-1850s that one sees waltz-like figures intrude in the latter. On the other hand, one finds treatments of the ninth similar to Schubert's typical usage (which we can take as an accurate gauge of popular performance practice in the 1820s) in some of the earliest published polkas of others, such as Bedrich Smetana's *Louisina Polka* (1840). Here is the first trio strain. (1) The swapping of consonance/dissonance roles in the parallelisms of bars 5-6 & 7-8: Eb5 is consonant in bar 5, but its "partner" in bar 7 is a dissonant seventh; Ab5 in bar 5 is paired with F5 in bar 7, and this ninth over V resolves indirectly to Eb5 in bar 8. (2) An inflection of a ninth in the cadence (bar 15: boxed) adds color to the cadential V, and in this case, as with the Schubert example above, "encourages" an upper-register cadential figure.



Marie de Korponay uses the same parallel figure to open her *Gabriella Polka* (1845):



And she doubles down on it in the second strain:



Another version of the figure is used in the opening number of *Dodworth's Polka Quadrilles* (1850), bars 3-4. As in the previous examples, the result is what I call an indirect resolution of V9: it is obvious that one hears $\wedge 6$ as resolving to $\wedge 5$, but there are a few intervening notes (usually, as here, with their own trajectory). In the cadence, emphasis to a V9 sound but probably not enough to form an independent V9 harmony.

CALLY POLKA.

$\wedge 6$ ——— $\wedge 5$
 $\wedge 4$ ——— $\wedge 3$

ff

Fine.

Popular 19th century dance genres found their way into the musical theatre quickly by way of opera comique, ballet, and later operetta. The famous “galop infernale” from Offenbach’s *Orf  e aux Enfers* (1858) provides a simple example of a direct resolution (boxed):

Allegretto moderato
Galop

p

Earlier in the operetta, Eurydice is lulled to sleep (and then whisked off to Hades by Pluto). Figures here hint at what may by that time have become familiar vocal practices. The pastoral $\wedge 5$ - $\wedge 6$ s over I keep going over V, resulting in a direct resolution (orchestra, bars 2-3), over which the voice superimposes a complete passing motion down from $\wedge 7$ (circled). In the consequent phrase (second system below), the voice moves into an inner voice while the orchestra maintains its position at $\wedge 5$ and $\wedge 6$.

Lento
Eurydice

1. La mort m'apparaît sou-ri-an-te,

El-le m'at-tire, el-le me ten-te...

The design of this number is strophic; there are two verses. The cadence for the first verse offers a prominent expressive rise to $\wedge 6$ and a lower register ascending line to close:

moi... Mort, je t'appelle, en- por- te- moi..

Reminiscent of Schubert's waltzes examined earlier, the cadence of the second verse takes the consequences of the expressive $\wedge 6$, as it were, and continues and closes in the upper register.

rir, out re- naï- tre, renaître et non de mou- rir!

Quite a different contemporary repertoire, the Romantic opera, shows the great expressive potential (and of course availability in practice) of the ninth and V9: here is Wagner, *Tannhäuser*, Prelude to Act II (1845; 1860-61; 1875). Von Wolzogen includes this passage in his tallying of leitmotives and labels it *Glückseligkeit* (“happiness”; or in this case perhaps better as “ecstatic happiness”). The emotion conveyed is Elisabeth's joy at returning to the Bards' Hall in the Wartburg castle, and the figure reappears more than once during her salute to the Hall (and of course to the immanent reappearance of Tannhäuser himself).

At (a) is the “undeniable” V9 chord with its direct resolution to I. At (b), perhaps the theorists’ V9 without a root? I am willing to entertain the idea given the parallel to (a), but note that $\wedge 6$ eventually finds its way down to $\wedge 5$ before the dominant resolves. At (d), V9/V; I take this for a legitimate harmony because of the arpeggiation identified by the series of circled notes at (c)—von Wolzogen, by the way, includes these bars in his (thus rather long) leitmotif.

The image displays a musical score for Wagner's *Tannhäuser*, Prelude to Act II, marked **Allegro**. The score is written for piano and includes parts for Flute (Flus.), Violins (Vlns.), Violas (Vlas.), Horns & Oboes (Hs. & Obs.), and Horn & Bassoon. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into several systems. The first system shows a piano introduction with a *p cresc.* marking and a *Tutti. ff* section. The second system features a *Vlns.* part with a *p* marking and a *cresc.* marking. The third system includes a *Vlas.* part with a *p* marking and a *ff* marking. The fourth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The fifth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The seventh system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The eighth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The ninth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The tenth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The eleventh system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The twelfth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The thirteenth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The fourteenth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The fifteenth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixteenth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The seventeenth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The eighteenth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. 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The fifty-ninth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixtieth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The sixty-first system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixty-second system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The sixty-third system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixty-fourth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The sixty-fifth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixty-sixth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. The sixty-seventh system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The sixty-eighth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking. 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The ninety-ninth system includes a *Horn & Bassoon* part with a *p* marking and a *ff* marking. The hundredth system shows a *Hs. & Obs.* part with a *p* marking and a *ff* marking.

Near the end, she links herself and the Hall in the repetition of the opening passage -- quite literally, as she sings the melodic notes at (a') and (b').

a tempo.

far! _____
mehr! _____

Wind. 6 6

fp cresc.

Tutti.

Yes, now _____
Wie jetzt _____

(a')

the flame of hope is light - ed, Thy vault shall
mein Bu - sen hoch sich he - bet, so scheinst du

(b')

ring with glo rious war,
jetzt mir stolz und hehr;

The final cadence brings E5 very much to the foreground: see the example on the next page and the three instances at (f). These are all internal resolutions, but just barely. The second is the most plausible; the first and third can easily be heard as direct resolutions with embellishment.*

* For additional examples from Wagner operas, see posts to my blog *On the Dominant Ninth Chord*, beginning with this one: [17 September 2019](#).

Dear to my heart!
Sei mir ge-grüsst!

Thou ____ hall of glo -
Du, ____ theu-re Hal -

- ry,
- le,
dear ____ to my heart!
sei ____ mir ge-grüsst!

Continuing the line from operetta now, we see in Johann Strauss, jr., *Die Fledermaus* (1874), no. 5, Act I Finale, “Herr, was dächten Sie von mir,” a delightful polka full of comic irony, as Rosalinda tries to convince a jailor that an unwelcome former lover is her husband (“How could you imagine I would be here with anyone other than my husband?” Etc.). See the opening below. In his operettas, Strauss often uses polkas for happy moods, expressions of congeniality, or sprightly comedy. Scale degree $\wedge 6$ and the play of $\wedge 5$ and $\wedge 6$ are the essential elements here, but note also the Iadd6 in bar 5.

Allegretto moderato.

Herr, was däch-ten Sie von mir, säss ich mit ei - nem Fremden hier,

After this, or by about 1890, there is nothing unusual in the appearance of these V9s in the Franck Violin Sonata, a song by Amy Beach, and an early waltz by Debussy.

Allegretto ben Moderato.

Violon. *molto dolce*

Piano. *pp*

Recapitulation, beginning:

dolciss.

tolciss.

The song's final cadence; ^3 in the voice as 9 in V9/V:

f

no won - der the thrush can sing.

f

Bb: V9/V

Cadence closing verse 2 (in a three verse form where the musical design is ABA overall):

While he sees his mate close on her nest, And the woods are full of spring.

Db: vi viiø6/5/V V 9 I

Opening of the waltz, with its ambiguous chord(s)—F minor: iv, vii^o7, iiø4/2?:

Tempo di valse (All^o moderato)

PIANO

First return of the theme (A-section, part 2). At (1), the ambiguous chord but without E-natural. At (2), the Eb bass note renders the figure as Ab: V9. At (3), V9/V. At (4), firmer presentation of (2). In the last system, V9/V again.

Ending, with F: V9 as the cadential dominant:

In his brief article on the ninth chord for *Oxford Music Online*, Julian Rushton writes that “The common functions of 9th chords and 11th and 13th chords reflect their construction and interpretation as upward extensions of triads and 7th chords.” This is an accurate description of these chords as used in jazz, with its extensions or “tensions” of the 7th chord, but the earlier development and uses of these chords in the 19th century separate them into two groups: the 7ths and 9ths, and the 11ths and 13ths. The first pair are linked in terms of the “frozen” passing tones mentioned earlier. The second pair came about from substitutions in an upper voice over V7: in the 11th chord, $\wedge 8$ replaces $\wedge 7$; in the 13th, $\wedge 3$ replaces $\wedge 2$ (or $\wedge 10$ replaces $\wedge 9$). Thus, Rushton’s statement that “in tonal music up to about 1900 . . . the 7th seems to have been the upper limit in chordal consonance” is not correct if by “chordal consonance” we mean what I call “independent chord” or “harmony.” Further, although it is certainly true that “composers often used 9th and 11th chords for extra power, particularly at climaxes or final cadences,” one cannot say that “they invariably treated one or more notes in the chord as appoggiaturas.” This last was indeed propounded by some treatise and textbook writers, but it is not an accurate reflection of practice, as the many examples in my previous essays and in this introduction will have shown.

Although I won’t be able to document it, because my study depends on music available in the public domain and thus stops at 1924, the current US copyright barrier year, there was certainly a move in the direction of Rushton’s description of current practice, and it was well underway no later than the early 1930s. A trace can be seen in a brief excerpt from the published sheet music edition of Duke Ellington’s “Sophisticated Lady” (1933):

I don’t know whether Ellington himself wrote the piano arrangement—it was already the case more than a hundred years earlier that publishers kept in-house arrangers whose work was rarely if ever credited. In any case, Rushton’s characterization of extensions is as plainly illustrated as it could be here. The chord symbol indicates an $A\flat$ -major triad but the voice has a seventh, for $A\flat M7$. In the chromatic planing of the second bar, the voice has the fifth of each chord, the symbols say a dominant seventh chord type, but the piano extends that to a ninth.

In the following, we will see the broad changes of practice that lead in the direction of Ellington’s present, in a sequence from the most conservative practices—little different from the 1850s—to popular songs in the 1920s and to Debussy and those influenced by him.

3. Categories of treatment of the ninth (1): harmony*

In one of the early posts to my blog *On the Dominant Ninth Chord* ([link to that post](#)), I set up categories for treatment of the 9th. They were:

1. Internal resolution (within the V chord)
 - 1.0. Element of melodic shape (step)
 - 1.1. Element of melodic shape (leap, off the beat)
 - 1.2. Element of chord, weak beat
 - 1.3. Element of chord, strong beat
2. External resolution (to the following chord, usually I)
 - 2.1. Indirect resolution to ^5
 - 2.2. Indirect resolution to ^6
 - 2.3. Direct resolution to ^5 or ^6

The careful distinctions under 1 were necessary for a sufficiently nuanced account of the treatment of the ninth in the first half of the 19th century and of some V9–Iadd6 pairings after about 1850. A simplified list that I have used for most music after about 1860 distinguishes between internal and external resolutions and, within the latter, indirect and direct resolutions. Here are examples of each of these types from this essay.**

Internal resolutions:

Scott Joplin, *Leola* (1905), Trio, second strain: see bars that are enclosed in boxes.

*For sake of reference, this section is repeated in the introduction to Part 2.

**Also see multiple examples of internal and external resolutions in the introduction to my essay on American songs, pp. 4 ff.

Here is another, from Victor Herbert, *Orange Blossoms* (1922), in the Act 2 finale.

accel

K. No! No! No! No! I for-bid you!

R. love you! I love you! I love you!

accel

Internal resolutions occasionally take the ninth upward to the tenth, or third of the dominant harmony, as here in two examples from the final verse of a song by Edward MacDowell, op. 60, no. 2 "Fair Springtide" (1902).

ppp

Yet though the tears be bitt - er - sweet,

ppp

They come like sooth - ing Sum-merrain

External resolutions, direct:

Surprisingly, given the importance of the dominant ninth to the waltz repertoire, the famous “Merry Widow” waltz from the eponymous operetta by Franz Lehar (1906) has only one, but it is a sweetly expressive moment:

Valse moderato.
(getanzt.)

115 120 125 130 135 140 145

Repeating $\wedge 6$ over the resolving tonic is quite common, as here in a can-can from Act 3.

Valencienne. (als Gipsette)

Ja, wir sind es, die Gri-set-ten von Pa-ri-ser Ca-ba-ret-ten Lo-lo! Do-do! Jou-jou! Frou-frou! Clo-clo! Mar-got!

10 15

Here are two simple examples of direct resolutions from the first two numbers in Jerome Kern's *Have a Heart* (1917).

Refrain.

That's the way! It's al-ways the same, Ev - 'ry

day, It's al-ways the same.

One whose chief plea - sure would be

make - ing a for - tune for me; One

External resolutions, indirect:

These arise when ornamenting notes intervene or intervals are unfolded, most often $\hat{4}/\hat{6}-\hat{3}/\hat{5}$, as in the opening number of *Dodworth's Polka Quadrilles* (1850), bars 3-4.

The image shows a musical score for a piece titled "CALLY POLKA." in 2/4 time. The score is written for piano (ff) and features a melody with various ornaments. Above the staff, there are annotations: $\hat{6}$ above the first measure, $\hat{4}$ above the second measure, $\hat{5}$ above the third measure, and $\hat{3}$ above the fourth measure. The melody consists of eighth and sixteenth notes with grace notes. The piano accompaniment is in the left hand, featuring chords and single notes. The piece ends with a "Fine." marking.

Indirect resolutions also are frequently involved in parallel figures, which can be bar-to-bar, as above, but can stretch out to 2, 4, or even 8 bar levels. Such parallelisms are in fact one of the hallmarks of the waltz repertoire. The example below, however, is the 4/4 opening of the verse in "The Lonely Nest," also from Herbert's *Orange Blossoms*.

The image shows a musical score for a piece titled "The Lonely Nest" in 4/4 time. The score is written for voice and piano. The tempo is marked "Moderato espressivo". The voice part has lyrics: "This house is room - y And ought to do me; Yet it seems gloom-y To me Where'er I roam". The piano accompaniment features a melody with various ornaments and parallel figures. The score is divided into two systems. The first system shows the voice and piano parts. The second system shows the voice and piano parts. The piano accompaniment features a melody with various ornaments and parallel figures. The score is divided into two systems. The first system shows the voice and piano parts. The second system shows the voice and piano parts. The piano accompaniment features a melody with various ornaments and parallel figures.

I called you my "Chansonnette" For to

me you were like your song. Chan - son -

For the major dominant ninth chord as the cadential dominant, see again “The Lonely Nest” from Herbert’s *Orange Blossoms* on the previous page: the circled G: V9/V with the V7 that follows closes the antecedent of the verse’s 16-bar theme.

Here is the cadence ending the 32-bar theme of the first waltz in Cyril Scott's *Valse triste*, op. 73, no. 3 (1910). The emphasis on the ninth combined with an internal resolution is very common in cadence figures.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of five measures of music, with the lyrics 'The Rose Tree' written below it. The piano accompaniment is written for both the right and left hands, featuring chords and arpeggiated figures. The score is presented in a clear, legible format with standard musical notation.

A V9 ends the antecedent phase in the verse of “I’m so Busy,” the second number in Jerome Kern’s *Have a Heart* (1917). The direct resolution overlaps into the beginning of the consequent (bar 9 in the example).

The image displays a musical score for the song "I'm so Busy" by Jerome Kern. It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system shows the vocal line starting with "One I whose chief pleasure would be" and the piano accompaniment. The second system shows the vocal line continuing with "make - ing a for - tune for me; One" and "But I am bus - y at last, I've". A box highlights the transition between the two systems, showing the V9 chord resolution. The piano accompaniment features a steady bass line and chords that support the vocal melody.

And, finally, once again the ending of Debussy's *Valse romantique* (1890).

The image shows the ending of Debussy's *Valse romantique*. The score is in 3/4 time and features a piano accompaniment. The tempo is marked "1^o Tempo". The music is in a key with one flat (B-flat major or D-flat minor). The score includes a forte dynamic marking (**ff**) and a crescendo leading to the final chord. The piano accompaniment is characterized by a steady bass line and chords that create a romantic atmosphere. The final chord is a V9 chord, which is highlighted by an arrow.

4. Note on chord types, repertoire, and format

By way of a postscript to this introduction, a reminder that I am only writing about the dominant seventh with major ninth, or what I call here the “major dominant ninth chord.” The dominant seventh chord with minor ninth already had a place in 18th century music and is quite a different expressive entity, even though as a harmony it functions as a V in the same way as the dominant seventh with major ninth. Nor am I concerned with the non-dominant ninth chords—these differ substantially from the dominant ninths and play only a very small role in 19th century music before about 1890.

With one exception (a song by Rudolf Friml), I am also excluding the dominant ninth with altered fifth. These chords begin to appear with some frequency in the 1890s. The version with raised fifth is more common; so in C major G-B-D-F-A becomes G-B-D[#]-F-A, which conveniently happens to form a whole-tone scale pentachord: D[#]-F-G-A-B. Less common is the dominant ninth with lowered fifth, so: G-B-D^b-F-A. This one, too, can be spelled in scalar form as a whole-tone pentachord: F-G-A-B-D^b. (The dominant *seventh* with a lowered fifth, on the other hand, is used more often, notably by Richard Strauss but also by others—it has the property that it can be heard as a dominant, so V7(b5) in C major, but also as an augmented sixth chord that could force a reinterpretation of I as V/IV. The latter treatment can already be found in the 18th century—Mozart, for one, was fond of it.)

* * *

A note on repertoire: the great majority of my examples come from small-scale pieces—piano music, songs, or piano editions of ensemble music. It is far easier to make assessments about the role of specific chords in shorter rather than longer movements. For larger stage works, I have relied entirely on piano-vocal scores. The reason is practical: I wished to look at a fairly large number of compositions, and one can spot ninth chords on a grand staff more readily than on an orchestral score. Further, I make no comments on voicings where I would have been obliged to consult a full orchestral score.

* * *

A note on format: for many examples in Part 1, I provide score annotation without text commentary, as these largely duplicate figures already discussed in previous essays and in my V9 blog, including internal and external resolutions, parallelisms of [^]6 over V and I, and expressive emphasis in climaxes and closing cadences. The point of this additional work is to suggest the extent of these practices through a variety of examples, not to make special claims about these particular instances.

The situation is quite different in Part 2, where the often radically different techniques and priorities of the French and American Impressionists require some explication. Composers represented there are Debussy, Lili Boulanger, and Charles Griffes.

§ 1: Marches and Rags

Joplin, *Leola* (1905)

The opening:



The second strain:



Trio, first strain:



(Joplin, *Leola* (1905), continued)

Trio, second strain:

mf grandioso

Fine

The four closing cadences:

(1)

(2)

(3)

(4)

Joplin, *Palm Leaf Rag* (1903)

The second strain, parallelism:



Trio, first strain:



Joplin, *Maple Leaf Rag* (1904)

Second strain, parallelism:





Trio, first strain, an unusual direct resolution with 9 (Bb4) in an inner voice:



Trio, second strain, another parallelism:



Sousa, *Hail to the Spirit of Liberty* (1900)

Second strain:

Musical score for the second strain of "Hail to the Spirit of Liberty". The score is in 2/4 time and B-flat major. It features a piano introduction with a treble and bass staff. The title "Hail to the Spirit of Liberty" is written above the treble staff. The first measure of the piano introduction is marked *ff* and contains a whole note chord labeled "9". The second measure contains a whole note chord labeled "(b9)". The piano introduction ends with a measure marked *p* containing a whole note chord labeled "9".

Trio, first strain:

Musical score for the first strain of the Trio section of "Hail to the Spirit of Liberty". The score is in 2/4 time and B-flat major. It features a piano introduction with a treble and bass staff. The title "Hail to the Spirit of Liberty" is written above the treble staff. The piano introduction is marked *dolce*. The first measure of the piano introduction is marked *f* and contains a whole note chord labeled "9". The piano introduction ends with a measure marked *p* containing a whole note chord labeled "9".

Sousa, *Congress Hall* (1901)

Congress Hall March

Musical score for the Congress Hall March. The score is in 2/4 time and B-flat major. It features a piano introduction with a treble and bass staff. The first measure of the piano introduction is marked *f* and contains a whole note chord labeled "9". The piano introduction ends with a measure marked *p* containing a whole note chord labeled "9".

Sousa, *The Free Lance March* (1906)

First strain:

First strain: *leggiero*, *mf*. The first strain consists of 8 measures. The final measure is boxed.

Second strain:

Second strain: *p-ff*. The second strain consists of 16 measures. The first, fourth, and seventh measures of the first system are boxed.

Trio, first strain:

Trio, first strain: *f3*, *f3*, *p*. The first strain consists of 8 measures. The first measure of the second system is boxed.

§ 2: Songs

Rudolf Friml, “Chansonette” (1923)

A carefully placed Bb: V9/V in the verse.

The musical score for the verse of "Chansonette" is presented in two systems. The first system contains the vocal line and piano accompaniment for the lyrics "I called you my 'Chan-son-ette' For to". The piano part features a "cresc." marking. The second system continues with the lyrics "me you were like your song. Chan-son-". The piano part includes a triplet in the final measure of the second system. The vocal line has a "rit." marking at the end of the second system.

In the refrain (example continues on the next page)—and of course assuming the piano part is Friml’s own, not an arranger’s—one hears V9 in the first half of the bar but V7 in the second half, and a clever inversion follows in bar 3 where we hear the tonic triad in the first half of the bar and Iadd6 in the second half,

The musical score for the refrain of "Chansonette" is presented in two systems. The first system contains the vocal line and piano accompaniment for the lyrics "-ette, Chan-son-ette, Love was born when we". The piano part includes a "p-fa tempo" marking and a "p-f" marking. The vocal line has a "p-fa tempo" marking.

met, For ev - er and a day, let me stay by your side.

Rudolf Friml, “In Love with Love” (1923) (example continues on the next page). A rare V+(9) early in the verse (boxed) is heard again in the final cadence of the refrain—see page 35. Three other V9s, two of them secondary, also appear in the verse—see the top of page 34.

Moderato

Piano

mf

Eb: V9/V

Voice

Two emp - ty arms are yearn - ing, Two lone - ly

p

Friml, "In Love with Love" (1923), continued

lips must wait. I've a de-sire that's

burn - ing; My heart a - woke and I'm learn - ing. I'm in

V9/ii

V9/IV **V9**

Refrain

I'm in love, in love with love. Who is the

'who'? I wish I knew.

Now I have some - one in mind, But love is blind,

Eb: V9/V ——— I ——— V9/ii

End of the refrain:

when, if my schemes and my dreams all come true, You'll find I'm in love, dear, with you!

IV ——— V7/vi ——— vi ——— V9 V13 V9 V+9 I

rit.

rit.

1

Richard Hageman, "At the Well" (1919)

One of the most successful recital songs of its era, "At the Well" plays on an Oriental/exotic theme announced in the piano's opening Iadd6 voiced as a pentatonic gesture. Note that the composer fits in a V9 there as well.

Allegro

Voice

Piano

Pleggiere molto

When the two sis - ters

go to fetch wa - ter, they come to this spot and they smile.

*Red. * Red. * simile*

In the third phrase of four in the first verse and leading to a cadence on V, V9/V plays a role, and note that Db: I is colored by its sixth (Bb4).

They must be a - ware of some - bod - y who stands be - hind the trees

p

Red.

In the middle phrases of the third verse:

The image displays three systems of musical notation for a song. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

System 1:
Vocal line: "spot. They must have found out that"
Piano accompaniment: *m.s.* (marcato), *m.d.* (molto deciso), *marcata la melodia, ma sempre leggiero*

System 2:
Vocal line: "some - bod - y's heart. is"
Piano accompaniment: *f* (forte), *con molta espressione*

System 3:
Vocal line: "beat-ing, who stands be - hind the trees when -"
Piano accompaniment: Continues the accompaniment pattern from the previous systems.

And in the middle phrases of the fourth verse:

The musical score is written for a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 6/8. The score is divided into four systems, each containing a vocal staff and a piano staff. The lyrics are: "There is a laugh - - ter in their swift step - ping feet, which makes con - fu - sion in some - bod - y's mind, who stands be - hind the trees when - ev - er they go". Performance instructions include "rall." (rallentando), "a tempo", "senza pedale", "cresc." (crescendo), and "accel." (accelerando). The piano part features a prominent left-hand bass line and a right-hand accompaniment with chords and moving lines. The vocal part is a single melodic line with lyrics underneath.

rall. *a tempo*
There is a laugh - - ter in their

rall. *a tempo*
senza pedale
swift step - ping feet, which makes con -

fu - sion in some - bod - y's mind, who

cresc.
stands be - hind the trees when - ev - er they go

accel. *f*

Edward MacDowell, 3 Songs, op. 60 (1902), no. 1 “Tyrant Love”

Despite its prominence in the opening (see below), V9 plays no role in this song, other than appearing again in the reprise of a small ABA form (not shown).

Lightly, yet with tenderness. (♩=about 88.)

Where e'er Love be, Ty-rant he, — With-out mē-ri;

Edward MacDowell, 3 Songs, op. 60 (1902), no. 2 “Fair Springtide”

The song is in D minor, but in the third verse of four it heads off in quite a different direction, with a definite role for V9 sounds not heard previously:

Ah Spring-tide thou dost touch the quick Of ev'-ry crea-ture here be-low.

Ab: iiadd6? V9 | ————— V9 I6/4 V7

These are the settings of the first two lines of the fourth verse:

In the final two lines, including the closing cadence, V9 isn't present. I imagine that might be an opening for a hermeneutical exercise.

Yet though the tears be bitt-er-sweet,

They come like sooth-ing Sum-merrain

§ 3: Music for keyboard

William Buse, Barcarole (from *Berg Incidental Series*) (1917)

The *Incidental Series* anthologies were published from 1917 to 1920 and, although labeled as useful for theatre and drama, they were undoubtedly meant primarily for film accompaniment.

The musical score is written for piano and left hand. It consists of six systems of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows the piano part with a treble and bass clef. The second system includes a left hand part with a treble clef and a dynamic marking of *mf*. The third system includes a left hand part with a treble clef and a dynamic marking of *mf*. The fourth system includes a left hand part with a treble clef and a dynamic marking of *mf*. The fifth system includes a left hand part with a treble clef and a dynamic marking of *mf*. The sixth system includes a left hand part with a treble clef and a dynamic marking of *mf*. The score also includes a section labeled *L. H.* (Left Hand) with a dynamic marking of *mf* and a tempo marking of *melodia marc.*. The score concludes with a dynamic marking of *dim.* and a tempo marking of *p*.

Vincente Costa Nogueras, *El Vals de la Vida*, op. 136 (1911)

Costa Nogueras in Barcelona obviously was quite familiar with the style and gestures of the waltz, both Viennese (Strauss) and Parisian (Waldteufel). In bars 1-8, $\wedge 6$ and $\wedge 7$ over I; in the transposed consequent of bars 9-16, $\wedge 6$ and $\wedge 7$ over V, producing an extended V9.

La vi - la es con - jun - to de ri -

p legato.

6

sas y llan - tos de go - ces y pe -

nas la vi-da es un vals la vi-da es un vals

12

rall:

rall: dim:

In the second waltz:

A - mo-res re- cuer-dos nos-tal-gias y a-fa-nes, son be-l-las qui-me-ras en sue-ños no mas

p legato.

In the third waltz:

No hay di-chas e-ter-nas ni e-ter-nos pe-

dolce.

-sa-res al bien que go-za-mos el mal su-ce-dió

And in the coda (example continues on the next page):

vi-da es un vals

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The lyrics "iah ah" are written below the vocal line.

Second system of the musical score, marked "Lento." The vocal line (treble clef) consists of a half note G, a half note A, and a half note B. The piano accompaniment (grand staff) features a slow, sustained harmonic texture with long notes and ties. The lyrics "go - ce - mos la vi - da la vi - da es un vals" are written below the vocal line.

Third system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The lyrics "go - ce - mos la vi - da la vi - da es un vals" are written below the vocal line. A dynamic marking of *f* (forte) is present at the beginning of the system.

Vincente Costa Nogueras, *Aragonesa*, op. 148 (1901)

A waltz by another name, perhaps intended as a “Spanish waltz” genre?

In the introduction:

The introduction of the waltz is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of piano accompaniment. The first system has four measures, with the last two grouped by a box. The second system has eight measures, with the first four grouped by a box and the last two grouped by another box. The third system has four measures. The music features a mix of chords and moving lines in both hands, with some measures containing triplets.

In the first dance:

The first dance section is written in 3/4 time with a key signature of two sharps. It begins with a treble clef staff showing a melodic line. The piano accompaniment is shown in three systems. The first system has four measures, with the last two grouped by a box. The second system has eight measures, with the first four grouped by a box and the last two grouped by another box. The third system has four measures. The music features a mix of chords and moving lines in both hands, with some measures containing triplets.

In the second dance:

Two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music is marked *p* (piano) and *espresivo.* (espressivo). The second system also consists of two staves with the same key signature. A circled '6' is placed at the beginning of the first staff of the second system, indicating a sixteenth note. The music continues with various chords and melodic lines.

In the third dance:

A single system of musical notation for piano, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music is marked with dynamic changes: *f* (forte), *f p* (forte piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), and *f* (forte). The notation includes various chords, melodic lines, and articulation marks such as accents and slurs.

Edward MacDowell, *Keltic Sonata*, op. 59 (1901)

The main key of the first movement is E minor and the opening is both dramatic and dour. Equally dramatic in its way is the G: V9 that announces the second theme (bar 6) and continues to play a role through repetition (bars 10, 18). (Example continues on the next page.) Note the turn to the minor dominant ninth chord and the diminished seventh chord with the gesture from the opening in bars 14 and 22, respectively.

Musical score for Edward MacDowell's *Keltic Sonata*, op. 59 (1901). The score is in E minor and 3/4 time. It features a piano introduction with a tempo marking of "about 100" and a dynamic of *f*. The main theme begins in bar 4 with a piano dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ppp* and *f*. The key signature changes to E major in bar 13, indicated by a key signature change symbol. The score ends with a "slightly ret." marking.



The second theme in the recapitulation (at bar 7):

The opening of
the second
movement. Bars
4-5 are of interest.

With naive tenderness.
Semplice, teneramente. ♩ = about 48. circa

The end of the A-section and beginning of B.

$\text{♩} = \text{about } \{ \text{circa } 63 \}$
pp
p

This musical score shows the transition from the A-section to the B-section. It features a piano (pp) introduction followed by a section marked piano (p). The tempo is indicated as approximately 63 beats per minute. The key signature has one sharp (F#).

The recapitulation:

$\text{♩} = \text{about } \{ \text{circa } 48 \}$
stately and sonorous

This section of the score represents the recapitulation. It begins with a tempo of approximately 48 beats per minute and is characterized by a "stately and sonorous" quality. The key signature remains one sharp (F#).

And the climactic return of the theme phrase in its original key. The coda follows this (note shown).

broad and emphatic
ff
ret.
p

This section shows the climactic return of the theme phrase in its original key. It is marked "broad and emphatic" and "ff" (fortissimo). The phrase is then repeated ("ret.") in a piano (p) setting. The key signature has one sharp (F#).

Cyril Scott, *Valse triste*, op. 73, no. 3 (1910)

The first waltz: the 8-bar continuation in the 16-bar sentence that is itself the antecedent phase in a 32-bar theme.

The musical score for the first waltz of 'Valse triste' by Cyril Scott is presented in two systems. The first system shows a melody in the right hand and a piano accompaniment in the left hand. The second system continues the melody and accompaniment, with dynamic markings 'f sosten.', 'mp', and 'p'.

The closing cadence of the 32-bar theme:

The musical score for the closing cadence of the 32-bar theme is presented in two systems. The first system shows a melody in the right hand and a piano accompaniment in the left hand. The second system continues the melody and accompaniment, with dynamic markings 'f sosten.', 'mp', and 'p'.

Within the second waltz:

musical score for the second waltz, measures 1-8. The score is in 3/4 time, key of D major. The first system (measures 1-4) features a melody in the right hand with triplets and a bass line in the left hand. The second system (measures 5-8) continues the melody and bass line. The word *sosten.* is written under the first measure of the first system. A box highlights measures 5-8, and a small asterisk is placed below the bass line of measure 8.

Within the transition from the second waltz to reprise of the first:

musical score for the transition from the second waltz to the reprise of the first, measures 9-16. The score is in 3/4 time, key of D major. The first system (measures 9-12) features a melody in the right hand and a bass line in the left hand. The second system (measures 13-16) continues the melody and bass line. The word *rit* is written above the first measure of the first system, and *a tempo* is written above the first measure of the second system. The word *p dolce* is written below the first measure of the first system. A box highlights measures 13-16, and a small asterisk is placed below the bass line of measure 16.

§ 4: Opera, operetta, and musicals*

Léo Delibes, *Lakmé* (1883)

I have found, in general, that for a composer in the 1870s and 1880s Delibes is surprisingly conservative in the use of complex chords, despite his reputation as a harmonic colorist. In Act 1 of *Lakmé*, though, for the well-known “Flower Duet” (“Sous le dôme épais”), sung by Lakmé and her servant Mallinka, the composer introduces a strikingly expressive V9 leading to the main theme’s first reprise (as A’ in an ABA’ small form):

The image displays two systems of musical notation for the "Flower Duet" from Léo Delibes's opera *Lakmé*. The first system, starting at measure 16, features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "lan - te, Ga - gnons le bord, Où l'oi - lan - te, Viens, gagnons le bord Où la source dort." The piano part includes a large V9 chord in the right hand, marked with a dynamic of *pp*. The second system, starting at measure 19, continues the duet with lyrics: "seau chante, l'oiseau, l'oiseau chan - te. Et l'oiseau, l'oiseau chan - te. Dô - me é - pais, Sous le dôme é - pais." This system includes tempo markings: *poco rall.* and *a Tempo.* with a *pp* dynamic. The piano part also features a V9 chord. The score is marked with "Ped. ☆" at the end of each system.

Example continues on the next page.

blanc jas_min, Nous ap_pel

Sous le blanc jas_min, Ah! des_cen

22

☆

The same V9 is used in the recapitulation, at bars 65-66, and is the structural dominant, as bars 67-72 are sung over the tonic bass. A coda follows during which the two women leave the stage.

blanc jas_min, Nous ap_pel

Sous le blanc jas_min, Ah! des_cen

68

Ped. ☆

- sem - - ble!

(Elles remontent lentement vers la barque amarrée dans les roseaux)

- sem - - ble!

a Tempo.

(Cor.)

71 molto.

p

Ped.

☆

The V9 reappears as a brief gesture before the final prolonged tonic as well—see bar 83.

(Lakmé et Mallika montent dans la barque qui s'éloigne)
(Cor)

79

p

a Tempo.

— LAKMÉ. *p* (dans le lointain)

ah! ah!

— MALLIKA. *p*

ah! ah!

dim. *rall.* *a Tempo.* *pp*

83

Paul Lincke, *Lysistrata* (1902)

Lincke was a successful professional musician in Berlin and is credited with establishing the Berlin operetta as a genre distinct from those in Vienna, Paris, and London. His two best-known works are early in his career: *Frau Luna* (1899) and *Lysistrata* (1902). The latter is a send-up of a Greek play, in the manner of Offenbach's *Orf   aux Enfers* and *La belle H  l  ne*, but Lincke's piece differs in that Aristophanes's original was also a comedy.

In no. 1, a choir of Athenian women respond to a march-theme from Polygamia (identified in the cast list as a midwife). Here are the beginning and end. The parallelism at the beginning is a familiar device, of course. Note that V9 plays no role at all in the approach to the final tonic.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4.

System 1: The vocal line is for "Frauen. Sopran, Alt, unis." and the piano part is for "Pist. Pos. Tmb." (Pistols, Posons, Trombones). The lyrics are "Wenn der Mann nur muckt, wird er schnell ge - duckt _". The piano part features a march-like theme with chords and moving lines.

System 2: The vocal line continues with "wenn er re - bel - lirt, wird er derb se - kirt." The piano part continues with the same march theme.

System 3: The vocal line continues with "die ver - n  ft - ge Frau, wi - ckelt sie den". The piano part continues with the same march theme.

System 4: The vocal line continues with "Mann um den Fir - ger dann." The piano part continues with the same march theme. Above the vocal line, there is a marking "2. Strophe" with a circle containing a cross (⊕). Above the piano part, there is a marking "2. Strophe" with a circle containing a cross (⊕).

In no. 4, Lysistrata extols the power of women (the basic plot of the original play and the operetta is that women will deny sex to their Athenian and Spartan partners until the men stop their war). Parallelisms are again the basic method, now at four-bar phrase level.

Langsam.

Lysistrata.

Ja, der Frauen

Waf-fen ma-chen viel zu schaf-fen den ge-strengen Herrn hier auf der Welt, et - was De - coll -

ta - ge bringt ihr Herz in Ra - ge, wärs auch noch so sehr auf Eis ge - stellt.

The men are introduced in no. 5 with a military march. Their general is Themistokles, Lysistrata's spouse. Here the eight-bar antecedent closes with a direct resolution of V9 to I.

Themistokles.

Ich bin der Ge - ne - ral, bin

schneidig ko - lo - sal, und mei - ne Ta - pfer - keit preist man weit ie - der -

zeit.

The conflict between the Athenian men and women is played out in the lengthy Act I finale. The women have gathered and locked themselves in the Temple of Athena (at least, I assume that's where they are, based on the play; I don't have a libretto and the vocal score offers no information). Lysistrata sings a mocking waltz tune early on. Here again, parallelisms, but also long-spun out indirect resolutions of V9.

Lysistrata.
Valse.

Ha ha ha ha wir la-chen Euch aus— ha ha ha ha und schliessen das

Haus. Hei Will-kom-men -gruss Euch da - heim heut em - pfängt, der Brot-korb, der wird Euch mal

hö - her ge - hängt.

15

Franz Lehar, *Die lustige Witwe* (1906)

As part of her entrance number, Hanna sings a mazurka. In the opening, eight-bar level parallelism (as 4+4).

The image shows two systems of musical notation for Hanna's Mazurka. The first system (measures 55-58) features Hanna's vocal line with lyrics "Hab in Pa-ris mich noch nicht ganz so ac-cli-ma-ti-siert, dass die-ser sü-sse". The piano accompaniment includes parts for Ob. u. 1.VI, Fl., 1.VI mit Singst., and Harfe. The tempo is marked *rit.* and *pp*. The second system (measures 59-60) continues the vocal line with lyrics "Fir-le-fanz von mir ver-stan-den wird!". The piano accompaniment continues with the same instruments. Measure numbers 55 and 60 are boxed in the score.

A short while later she turns to the waltz. (Example continues on the next page.) Two different but typical parallelisms in bars 85-88 & 89-91.

The image shows two systems of musical notation for Hanna's waltz. The first system (measures 75-78) features Hanna's vocal line with lyrics "mei-ner Per-son? Ich fürch-te, dies gilt mehr mei-ner viel-fa-chen Mil-". The piano accompaniment includes parts for Cl. m. Singst., Viol., and a *cresc.* section. The second system (measures 79-80) features Hanna's vocal line with lyrics "Ach, tun Sie nur nicht so! Gar oft hab' ich's ge-". The piano accompaniment includes parts for Ob. 8va., Corni., and Viol. The tempo is marked *rit.* and *p*. Measure numbers 75 and 80 are boxed in the score.

hört, wir Wit - wen ach, wir sind be - gehrt! Erst wenn wir ar - men -

Wit - wen reich sind, — ja dann ha - ben wir dop - pel - ten Wert!

A duet extolling (but also debating) the virtues of domesticity is no. 5. Note the direct resolution in bars 26-27, if the ninth in V9 is brief. In the cadence, the melody has, first, the ninth (F#4), then the 13th (C#5).

Die Welt liegt drau ssen so fern so fern und weit. Das ist der Zau - ber, der

uns ge - fan - gen hält, wir sind für uns al - lein die gan - ze Welt!

Later in the same number:

Langsam

Val. **35**

Ja, wenn man es so recht be-trachtet, wo fin-det man das Le-bens-glück?

Langsam *breit*

Fl. *p* Clar. Viol.

40

Val. **45**

Dort wo das Le-ben lär-mend braust? Dort wo's im Stil-len fried-lich baust? Ja, we

Fl. *mf* Ob. Viol.

Danilo introduces one of two waltz melodies that will dominate the Act 1 finale (no. 6). Note the parallelism involving V9 in bars 146-150 & 150-153.

Valse. *rit.* *a tempo*

Dan. **140**

Breit, und doch drängend. Kommet doch, o kommt, Ihr Ball-si-re-nen folgt den

p Viol. *rit.* *a tempo* Ob. Fl.

Dan. **145**

sü-ssen Wal-zer-tö-nen - Wie sie sin-gen und klin-gen, o

mf Cello. Fl. *p* Cl.

Dan. **150**

tanzt doch mit, hebt Eu-re Füss-chen ein bis-chen im Wal-zer-schritt!

mf *p*

The other waltz melody, which in fact was already heard at the beginning of the finale, played by a stage orchestra:

This musical score is for a waltz melody, marked "Valse." and "Danilo." It is in 3/4 time and G major. The score includes vocal lines for Danilo and Hanna, and piano accompaniment for Clarinet, Viola, and Harp. The lyrics are in German. The score is divided into two systems. The first system shows measures 385 to 395. The second system shows measures 390 to 395. The lyrics are: "Der Letzte ging, Sie sind be - freit und jetzt", "gnä - di - ge Frau, bin ich zum Tanz be - reit", "Jetzt danke ich sehr!", and "Und mein Man -".

In Act 2, number 10 has two sections: the first—here—is music under dialogue, the second is a dance-duet. The clearly presented V9 in the cadence (bar 17) is rare for Lehar.

This musical score is for Act 2, number 10, marked "I. Allegretto." and "Fl." It is in 2/4 time and G major. The score includes piano accompaniment for strings and flute. The score is divided into two systems. The first system shows measures 5 to 10. The second system shows measures 15 to 20. The lyrics are: "Der Letzte ging, Sie sind be - freit und jetzt", "gnä - di - ge Frau, bin ich zum Tanz be - reit", "Jetzt danke ich sehr!", and "Und mein Man -".

The beginning of the second section, leading to the famous “Merry Widow” waltz (bar 114 below). In the latter, there certainly are parallelisms but V9 is not involved — instead, it is given a sweetly expressive moment to begin the 16-bar continuation (see bars 130-132).

II. Allegretto moderato.

Hanna: Sehen Sie, da würde ich zu meinem Manne sagen: Lieber Da...! Danilo (freudig) Da? Hanna (lacht) Dagobert! Desswegen bin ich nicht in Paris! Führ' mich wo anders hin.

Vlc. Solo

90

Danilo (singt) *Allegretto.* Er führt sie zu Ma - xim,

95

Viol.

Valse moderato.
(getanzt.)

Viol. Vlc. pp

115

120

125

130

135

140

145

The “Grisetten-Lied” (no. 14), a can-can that follows the dances opening Act 3:

Marcia. (Die Bühnenmusik spielt mit.)

Valencienne. (als Grisette)

Ja, wir sind es, die Gri - set - ten von Pa - ri - ser Ca - ba - ret - ten! Lo - lo! Do - do! Jou -

(eine nach der andern vorstel - lend.)

f Tutti. **10** **p** Holz. Streich.

15

Val. jou! Frou-frou! Clo - clo! Mar - gott!

f Tutti.

Trio to the can-can:

Note the emphatic V9 in ba
58 and the drop from the
ninth in bars 59-60.

Trio. Lebhafter. (sehr gemein vortragen, ebenso die Bewegungen)

Val. **50** **55** **60**

Ri - tan - tou - ri tan - ti - rette

mf Streich. **mf** Holz.

Val. Eh voi - là les belles Gri - settes!

Victor Herbert, *Orange Blossoms* (1922)

In the opening number, a Parisian divorce lawyer interacts with women who want to hire him. In the excerpt below, the women are talking as he arrives, and an exclamation brings an emphasized V9 (circled). He offers up a number full of self-praise, “I’m the modern Knight”—see the end of the verse and first part of the refrain on the next page. Parallelisms are boxed.

First system of the musical score. The vocal line (treble clef) is marked *poco accel* and contains the lyrics: "Im - a - gine it, darl - ing! he says I'm a". The piano accompaniment (grand staff) also has a *poco accel* marking. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

Second system of the musical score. The vocal line (treble clef) is marked (OTHERS) and contains the lyrics: "vamp! Im - a - gine him say - ing that Jul - ie's a". The piano accompaniment (grand staff) continues the musical texture. The key signature remains two flats, and the time signature is 2/4.

Third system of the musical score. The vocal line (treble clef) is marked (CHRIS) and contains the lyrics: "vamp! He's here! He's here! Thank". The piano accompaniment (grand staff) features a circled section of the first measure, which is marked *Tempo I* and *f* (forte). Above the piano part, the instruction "(Enter Brasseur, Yolande & Cecelia) (All)" is written. The key signature changes to one flat (B-flat), and the time signature changes to 3/4.

("I'm a modern Knight," end of verse and start of the refrain)

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo markings are *meno*, *piu rit*, *meno p*, *poco rit*, and *a tempo*. The score is divided into four systems, each with a boxed section highlighting specific musical features.

System 1: The vocal line starts with the lyrics "through I han-dle you with gloves And straighten out your loves. I'm the". The piano accompaniment features a *meno p* marking and a *poco rit* marking. A boxed section highlights the final measure of the system.

System 2: The vocal line continues with "mod-ern Knight Who can set you right And can". The piano accompaniment includes a *a tempo* marking and a *sf* (sforzando) marking. A boxed section highlights the first measure, and another boxed section highlights the final measure.

System 3: The vocal line continues with "mend your brok - en hearts. With my le - gal lance". The piano accompaniment includes a *sf* marking. A boxed section highlights the final measure.

System 4: The vocal line continues with "And a big ad - vance!) I will al - ways take — your". The piano accompaniment includes a *sf* marking. A boxed section highlights the first measure.

The male lead, Baron Roger Belton, sings the second number, then Kitty, the female lead, sings no. 3 "A Kiss in the Dark." The entire score is below; characteristic waltz uses of V9s are boxed. The refrain is reprised at the end of Acts 1 and 3 (end of the operetta).

Tempo di Valse *a tempo*

VOICE

I re - call the
That was love in

accel *rit.* *a tempo*

Piano

p

mad de - light
all its pow'r;

Of a love - ly
Yet to - day it

5

dance, _____ And a stroll in - to a
seems _____ Like a sweet but fleet - ing

9

night
hour

Tremb - ling with ro - mance.
In the land of dreams.

14

The musical score is for a waltz in 3/4 time, key of D major. It features a voice part and a piano accompaniment. The tempo is marked 'Tempo di Valse' and 'a tempo'. The piano part includes dynamic markings like 'p' and 'accel', and articulation like 'rit.'. The score is divided into measures, with measure numbers 5, 9, and 14 indicated. Three specific measures are boxed to highlight the use of V9 chords: measure 6 (voice: 'Of a love - ly', piano: 'Yet to - day it'), measure 10 (voice: 'And a stroll in - to a', piano: 'Like a sweet but fleet - ing'), and measure 15 (voice: 'Tremb - ling with ro - mance.', piano: 'In the land of dreams.').

There he told me of my charms
There we part - ed in the dawn

19

How could I re - sist?
He had played a part;

23

Refrain *A little slower*
a tempo

Kiss in the dark Was to

35

him just a lark, But to

39

kiss in the dark But it

43

kin - dled the spark, The a -

47

- wak - ing of love's young

51

dream!

55 *molto rit.*

Midway through the second act, “The Lonely Nest” is in three sections: (1) verse; (2) foxtrot refrain (“It’s only a lonely nest”); (3) barcarolle second refrain as a variation of the first. The opening presents a typical parallelism immediately (boxed) and then an emphasized and expressive V9/V (circled).

The musical score for "The Lonely Nest" is presented in two systems. The first system includes a voice part and a piano part. The voice part begins with the tempo marking "Moderato espressivo" and the piano part with "rit.". The tempo changes to "poco rit." and then "a tempo". The lyrics for the first system are: "This house is room - y And ought to". The second system continues the music with the lyrics: "do me; Yet it seems gloom-y To me Where e'er I roam". A boxed area highlights the first four bars of the second system, and a circled area highlights the fifth and sixth bars of the second system, which correspond to the V9/V mentioned in the text.

In the first refrain, bars 1-4 & 5-8, a 4 + 4 parallelism with flipped harmonies (I-V, then V-I, a device at least as old as Schubert waltzes) gives us quite a bit of V9 in the two dominant ideas (bars 3-6, boxed). Example continues on the next page.

The musical score for "The Lonely Nest" is presented in two systems. The first system includes a voice part and a piano part. The voice part begins with the tempo marking "a tempo" and the piano part with "(slower)". The tempo changes to "a tempo". The lyrics for the first system are: "on - ly A lone - ly nest I'm lone - ly". The second system continues the music. A boxed area highlights the first four bars of the second system, which correspond to the V9/V mentioned in the text.

And un-ca-ressed There's no one to

This musical score excerpt shows a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic phrase starting with a half note G, followed by quarter notes A, B, C, D, E, F#, and G. The piano accompaniment consists of chords and single notes in the right and left hands. A black box highlights the first two measures of the piano accompaniment.

No V9s in the final bars. I have provided the excerpt to show the clichéd V13 in the final cadence. We'll see this again below in Kern's musicals.

has come and blessed This lone-ly nest of

This musical score excerpt shows a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic phrase starting with a half note G, followed by quarter notes A, B, C, D, E, F#, and G. The piano accompaniment consists of chords and single notes in the right and left hands. A black arrow points to the final measure of the vocal line.

mine

This musical score excerpt shows a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic phrase starting with a half note G, followed by quarter notes A, B, C, D, E, F#, and G. The piano accompaniment consists of chords and single notes in the right and left hands.

The basic plot of the operetta is that Kitty has agreed to a sham marriage to Roger (why I'm not sure), but the two eventually fall in love. In the finale of Act 2 (no. 17), they declare same to each other, kiss to a climactic sustained V9, and are promptly discovered by Helen, Roger's girlfriend.

accel
K. No! No! ——— No! No! I for-bid you!

f
R. love you! I love you! I love you! —

accel

(They embrace)

(A long kiss!)

f più accel

ff

(Helen enters)

f (HELEN)
You trai-tors! It's cru-el!

Allegro
f a tempo

Act 3 opens as an evening scene with instrumental music and dance, “Moonshine” and “Mosquito Ballet” (no. 18). The latter gives us some *sforzando* V9s (circled) and the ending (third system below) something similar. The arrow indicates still another V13 in the final cadence.

The first system of the musical score for "Mosquito Ballet" (no. 18) is shown. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) and a single treble staff. The second system has a grand staff and a single treble staff. The music is in 2/4 time and features several chords. Two chords in the grand staff are circled in red, indicating *sforzando* V9s. The first circled chord is in the right hand of the grand staff, and the second is in the left hand. The music is marked with *p* (piano) and *sfz* (sforzando).

Moderato (*Exeunt with drooping wings*)
8va.....
p espress e con gusto

The second system of the musical score for "Mosquito Ballet" (no. 18) is shown. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) and a single treble staff. The second system has a grand staff and a single treble staff. The music is in 2/4 time and features several chords. A chord in the grand staff is circled in red, indicating a *sforzando* V9. The music is marked with *p* (piano) and *espress e con gusto* (expressive and with taste).

8va..... *loco*

The third system of the musical score for "Mosquito Ballet" (no. 18) is shown. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) and a single treble staff. The second system has a grand staff and a single treble staff. The music is in 2/4 time and features several chords. A chord in the grand staff is circled in red, indicating a *sforzando* V9. The music is marked with *p* (piano) and *loco* (in a hurry).

8va.....

The fourth system of the musical score for "Mosquito Ballet" (no. 18) is shown. It consists of two systems of staves. The first system has a grand staff (treble and bass clef) and a single treble staff. The second system has a grand staff and a single treble staff. The music is in 2/4 time and features several chords. A chord in the grand staff is circled in red, indicating a *sforzando* V9. The music is marked with *p* (piano) and *sfz* (sforzando). An arrow points to a chord in the grand staff, indicating a *sforzando* V13.

Kitty, on her own at this point, sings “The Legend of the Glowworm” (no. 19). A surprising amount of coloration to the harmony in the opening, as if I7 in bar 7, V13/V in bar 8, and V9 after that.

On the next page, as the verse heads toward a cadence, the penultimate phrase stops on an expressive C: V9/V (boxed, bar 14). The opening of the refrain includes parallelisms (bars 21-22, 23-24) and another phrase-ending V9/V (bar 29).

The musical score is for the song "The Legend of the Glowworm" (no. 19). It is written in G major (one sharp) and 4/4 time. The score is divided into three systems of staves.

System 1 (Bars 7-8): The first system shows bars 7 and 8. Bar 7 has a large '7' in the bass staff. Bar 8 has a large '8' in the bass staff. The lyrics for bar 7 are "It's the le - gend of the" and "Hur - ries to the good - luck". An arrow points to the first note of the melody in bar 7.

System 2 (Bars 9-12): The second system shows bars 9, 10, 11, and 12. Bar 10 has a large '10' in the bass staff. The lyrics for bar 9 are "glow - worm, glow - worm,". The lyrics for bar 10 are "And the sto - ry is" and "With a ten - der. ap -". The lyrics for bar 11 are "sto - ry" and "ten - der.". The lyrics for bar 12 are "is" and "ap -". A circle is drawn around the phrase "sto - ry ten - der." in bar 11. An arrow points to the first note of the melody in bar 9.

System 3 (Bars 13-16): The third system shows bars 13, 14, 15, and 16. Bar 14 is boxed. The lyrics for bar 13 are "this, - peal,". The lyrics for bar 14 are "When". The lyrics for bar 15 are "Though". The lyrics for bar 16 are "Though". An arrow points to the first note of the melody in bar 13.

When you catch a
Though she's un-sue-

11

glow-worm, If his light still will
- cess-ful, She will al-ways keep

12

glow, on, Hap-pi-ness will come to.
Hop-ing that her wish will.

14

you and nev-er go, so,
come be-fore the dawn-ing,

16

Refrain

Oh, glow - worm, tell me, will he ev - er

19

love me? —————

Oh, glow-worm,

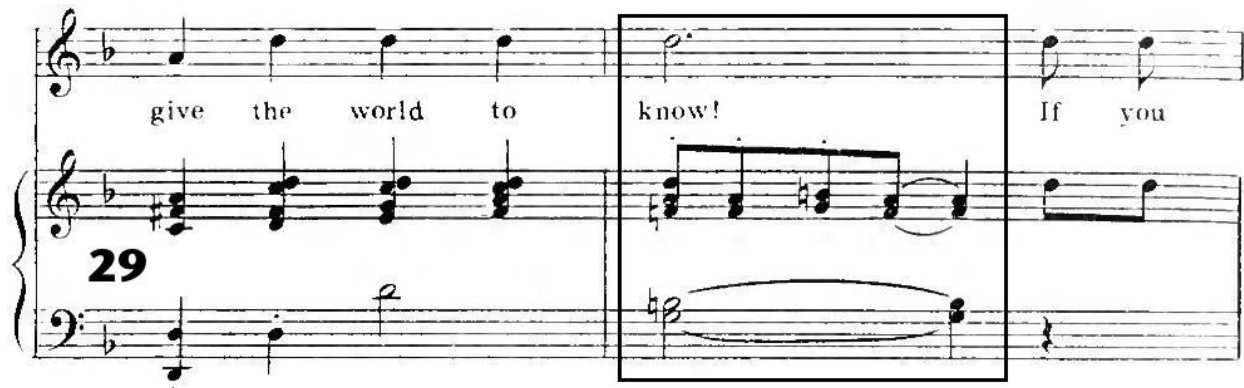
21

will my lit - tle dream come

true? —————

24

26



give the world to know! If you

29

This system contains measures 29 and 30. Measure 29 features a vocal line with the lyrics 'give the world to' and a piano accompaniment with a bass line. Measure 30 is highlighted with a black box and contains the lyrics 'know!' and 'If you'. The piano accompaniment in measure 30 includes a sustained chord in the bass and a melodic line in the treble.



set - tle in my hand You can make me un - der-stand, When I

31

This system contains measures 31 and 32. Measure 31 features a vocal line with the lyrics 'set - tle in my hand' and a piano accompaniment with a bass line. Measure 32 features a vocal line with the lyrics 'You can make me un - der-stand, When I' and a piano accompaniment with a bass line.



see your ten - der glow, Oh, glow-worm,

33

This system contains measures 33 and 34. Measure 33 features a vocal line with the lyrics 'see your ten - der glow,' and a piano accompaniment with a bass line. Measure 34 features a vocal line with the lyrics 'Oh, glow-worm,' and a piano accompaniment with a bass line.



you're the on - ly one to help me.

36

This system contains measures 35 and 36. Measure 35 features a vocal line with the lyrics 'you're the on - ly one to' and a piano accompaniment with a bass line. Measure 36 is highlighted with a black box and contains the lyrics 'help me.' The piano accompaniment in measure 36 includes a sustained chord in the bass and a melodic line in the treble.

Jerome Kern, *The Girl from Utah* (1914), "They Didn't Believe Me"

Although I referred to "the Princess Theatre musicals of Jerome Kern" in the introduction, strictly speaking only one of the three musicals I draw examples from here belongs to that group: *Have a Heart* (1917). *The Girl from Utah* (1914) was produced first in London (Kern was not involved), then in a revised version on Broadway with five songs by Kern added, including "They Didn't Believe Me," the first and also highly influential love song in a fox-trot style. I show the opening of the verse, voice only, with chord symbols added, and bars 2-6 of the third unit in an AABC design from the refrain.

VOICE *Andante moderato* *scmplice* **Ab**

(He) Got the cut-est lit-tle
(She) Don't know how it hap-pen'd

Eb7 **Eb7** **Ab**

way. Like to watch you all the day.
quite. May have been the sum-mer night.

Ab **Eb7*** **Eb7**

— And it cer-tain-ly seems fine Just to think that you'll be
— May have been, well, who can say! Things just hap-pen an-y

Ab**

mine
way

* **Eb9**
** **Abadd6**

— And I cert-n'ly am goin' to tell them, That I'm the
— And I cert-n'ly am goin' to tell them, That I'm the

man whose wife one day you'll be,
girl whose boy one day you'll be,

(b)

Jerome Kern, *Have a Heart* (1917)

The Princess Theatre was one of the smallest on Broadway at 300 seats. (By contrast, the Knickerbocker, where *The Girl from Utah* was produced, had 1500.) The shows presented there from 1915 to 1918 by the team of Kern, Bolton, and Wodehouse focused on contemporary American settings and themes in uncomplicated productions (in part they eschewed spectacle because the theatre was so small).

The salesgirls' entrance immediately after the overture is a march with a parade of V9s that resolve internally, either ascending or descending.

The musical score is for the piano accompaniment of "Have a Heart" (1917) by Jerome Kern. It is in 2/4 time, marked "Moderato." and "Piano." The key signature has two flats (B-flat and E-flat). The score is divided into three systems, with measures 6 and 11 marked at the beginning of the second and third systems respectively.

System 1 (Measures 1-5): The music begins with a *f* (forte) dynamic. The right hand features a series of V9 chords, with the first measure containing a V9 chord (F7) and the second measure containing a V9 chord (C7). The left hand provides a steady bass line. A box highlights measures 3 and 4, showing a V9 chord (F7) and a V9 chord (C7) respectively.

System 2 (Measures 6-10): The music continues with a *dim.* (diminuendo) dynamic. The right hand features a series of V9 chords, with the first measure containing a V9 chord (F7) and the second measure containing a V9 chord (C7). The left hand provides a steady bass line. A box highlights measures 7 and 8, showing a V9 chord (F7) and a V9 chord (C7) respectively.

System 3 (Measures 11-15): The music continues with a *pp* (pianissimo) dynamic. The right hand features a series of V9 chords, with the first measure containing a V9 chord (F7) and the second measure containing a V9 chord (C7). The left hand provides a steady bass line. A box highlights measures 12 and 13, showing a V9 chord (F7) and a V9 chord (C7) respectively.

In the refrain of this first number there is one of those direct resolutions of V9 that were still oddly uncommon in the operetta and musical.

Refrain.

That's the way! It's al-ways the same, Ev - 'ry

day, It's al-ways the same.

6

Here is another, at the cadence for the 16-bar antecedent phase of the thirty-two bar form.

When we hear some - one shout-ing "Shop!"

Another in the middle of the verse of no. 2 “I’m so Busy.”

One whose chief plea - sure would be
I may have loafed in the past,

make - ing a for - tune for me; One
But I am bus - y at last, I've

The musical score is written for voice and piano. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first two lines of the verse. The second system contains the next two lines. A box highlights the third line of the second system, which contains the lyrics "for - tune for me; One" and "bus - y at last, I've". This line is a parallelism in the middle of the verse.

And a parallelism in bars 9-16 of the refrain. Here the resolution of 9 (A4) is one of those I call “almost direct,” although in this particular case I should call it “may as well be direct” because of the repeated A4 over I.

do. _____ Good - by dear, I'm off to the
you. _____ That's the job that suits me the

street,
best, Can't stop now I'm cor - ner - ing wheat.
Though I nev - er get an - y rest.

The musical score is written for voice and piano. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first two lines of the refrain. The second system contains the next two lines. A box highlights the third line of the second system, which contains the lyrics "Can't stop now I'm cor - ner - ing wheat." and "Though I nev - er get an - y rest." This line is a parallelism in the refrain.

The female lead, Peggy, sings no. 4, "Look in His Eyes." The sound of $\wedge 6$ over both tonic and dominant can be heard immediately in the introduction.

Allegro moderato.

Piano. *mf*

The musical score is for a piano introduction in 6/8 time, marked 'Allegro moderato' and 'Piano. mf'. The right hand features a series of chords, with three specific chords circled to highlight the $\wedge 6$ interval. The left hand provides a simple bass line with eighth and quarter notes.

In the verse, Peggy gives advice on how to determine whether a man is interested in you. Two V9/V's are strategically positioned. Example continues on the next page.

The musical score shows the vocal melody and piano accompaniment for the verse. The lyrics are: "Not crude dis-plays of your men - tal craze that ad - ver-tize dis - tress! —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A box highlights a specific chord change in the piano accompaniment that occurs during the phrase "dis - tress!".

sighs!— And all else a - bove, if you'd win at love Al-ways

Valse lente.

look — in your part - ner's eyes!

Here are examples from the refrain.

Refrain.
Valse lente

Look in his eyes, Look in his eyes, Take my ad - vice and be

wise. Hints that you need, in your plans to suc - ceed!

1

Look in his eyes, Look in his eyes, If

love an - y - where in them lies!

Harp.

and you're plan-ning the house. To a rhythm by Strauss!-

Look in his eyes And if love an - y - where in them lies.

Harp.

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "Look in his eyes And if love an - y - where in them lies." The piano part features a harp section in the right hand, indicated by the word "Harp." and a specific fingering.

SOLO.

With - out an - y doubt it is bound to peep

This system contains the next two measures. The vocal line is marked "SOLO." and continues with the lyrics "With - out an - y doubt it is bound to peep". The piano accompaniment continues with a similar harmonic structure.

(Bouche fermée.)

out, Umm, Umm, Umm, ——— through his eyes.

through his eyes.

his eyes.

rall.

morendo.

Fine.

This system contains the final three measures. The vocal line includes the instruction "(Bouche fermée.)" and the lyrics "out, Umm, Umm, Umm, ——— through his eyes." The piano part includes a "rall." (rallentando) instruction and a "morendo" (diminuendo) instruction, leading to a "Fine." marking. There are circled annotations in the vocal and piano staves for the final phrase.

Jerome Kern, *Sally* (1920)

Sally was the most successful of Kern's musicals before *Showboat* (1927). If the salesgirls in *Have a Heart* sang about the demands and strictures of their workplace, in no. 2 here, "The Night-Time," Jimmy, one of the subordinate characters, leads his group in praise of not working at all. The entire refrain is conveniently represented in the march-dance that follows the number and I show that here. Note the prominent V9s in both primary cadences.

8

15

22

29

1.

2.

No. 12 “Wild Rose.” The basic plot of *Sally* is a rags-to-riches tale for its title character: a young woman left on her own and washing dishes in a back-alley restaurant takes a chance and presents herself as a mysteriously foreign ballet dancer. Of course, she succeeds and marries well into the bargain. In this song and ensemble number, men are still trying to “figure her out.” Perhaps the most prominent V9 yet in a theme cadence.

Allegro con brio.

Voice. MEN. You'll

Piano.

MEN. par - don our in - tru - sion, our con - fu - sion is sub - lime; We've

MEN. nev - er seen a girl at all like you.

The beginning of the refrain with a parallelism that puts ^6 far forward in the melody.

REFRAIN.
SALLY.

SAL. I'm just a wild rose,

On this and the following page, several presentations of the “Wild Rose” theme.

Act II finale

GIRLS.

Where is this wild rose? .She's no prim and

mild rose.

CHO.

Some pas - sion flow - er;
 won ev - 'ry heart. We can't for-get her.
 won ev - 'ry heart. We can't for-get her.

f *cresc.*

(BLAIR) "Stop"
 Andante.

ff *p* *pp*

Dialogue.

Allegro moderato. "WILD ROSE!"

Clars. *f* (The melody with a singing tone.)

Victor Herbert was asked to write the third-act ballet music, “The Butterfly Ballet.” Following a typically dramatic page of introduction, the first dance, a waltz, is also introduced.

The musical score is for the "ENTRANCE OF BUTTERFLIES." It is in 3/4 time and B-flat major. The score consists of two systems of piano accompaniment. The first system includes a tempo marking "Tempodi Valse." and a dynamic marking *f*. The second system includes a tempo marking *accel.* and a dynamic marking *sfz*. The score features various musical notations including triplets, accents, and dynamic markings.

The second dance is titled “Dance of the Moths” and is a 19th-century-style scherzando. After that is “Duo Dance: The Moth and the Flame,” the first part being another waltz, the second this *Allegro brillante*. Example continues on the next page.

The musical score is for the "Dance of the Moths" section. It is in 3/4 time and B-flat major. The score consists of two systems of piano accompaniment. The first system includes a tempo marking *Allegro brillante.* and a dynamic marking *f*. The second system includes a dynamic marking *fff - fff*. The score features various musical notations including accents, slurs, and dynamic markings.



Finally, it is important to note that for none of the musicals in this section—but especially this one, *Sally*—have I attempted to show all instances of V9 treatments. There are indeed others, including some of expressive or form-functional interest, but the examples that I have included here are representative and do not affect the general statement I made in the introduction, that the dominant ninth is used in largely conservative ways in American operettas and musicals before about 1930.